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ABSTRACT

This summary of a 3-day informal gathering hosted by the Children's Broadcast Institute in October 1977 for producers, programmers, writers, researchers, advertisers, and consumers, includes introductory remarks by Dr. Fred B. Rainsberry, brief bibliographies of the speakers and workshop participants, the agenda, and summaries of presentations by the guest speakers. Also summarized are (1) workshops on Pre-School Programming--Parts I and II, The State of Research in Canada, TV Verite, Putting a Program Together, Selling to Children, What Are Canadian Children Watching and Why?, and The 8-12 Year Old in a Changing Society; (2) a panel discussion; (3) plenary discussion and summation; and (4) banquet and award presentations. Additional information provided includes the suggested guidelines for the judges, the screening schedule, 1977 conditions for submission of television programs, the submission form, the Festival Committee, Board of Directors of CBI, festival participants, a list of sponsors, and aims and objectives of the Institute. (CHC)

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A REPORT ON
THE FESTIVAL OF CHILDREN'S PROGRAMMING

Hotel Méridien
Montreal
October 16-18, 1977

Chairman:
Robert Roy

Report prepared by:
Barbara R. Morris

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FOREWORD

The Children's Broadcast Institute is a national organization incorporated in 1974 whose primary goal is to improve the quality and quantity of children's programming in Canada. On October 16, 17 and 18, 1977, the Institute hosted a Festival of Children's Programming at the Hotel Méridien in Montreal for producers, programmers, writers, researchers, advertisers, consumers and others who are interested in children's television programming in Canada.

During this three-day Festival, one hundred and ten people from communities across Canada (and representatives from the United States and Australia) participated in workshops, listened to speakers and viewed Canadian television programs made for children. On the evening of October 18, the Festival fittingly concluded with a banquet where, for the first time, outstanding Canadian children's programs were given recognition publicly and honoured with Awards of Merit. The Institute hopes to make this an annual event.

At this informal gathering of concerned individuals the participants took full advantage of the opportunity to meet with others who share similar dreams and face similar problems. Such a forum can only lead to the development of better television programming for Canadian children,

This report provides a summary of Festival events.

GREETING

I want to welcome all of you on behalf of CBI/IRTE and to say how glad we are to see you here. I hope this three-day gathering will help us to focus on the audience we serve and remind us of the importance of this world of the child.

I'd like to express a wish. So far as I am concerned, this meeting has only one objective, to offer better quality programs to our children in this country. For the last twenty-five years, producers, writers, actors, musicians, researchers and administrators have spent a lot of energy, a lot of talent, creativity and love to achieve this goal. May I invite us all to continue questioning ourselves and to look forward to the next quarter century. I know that for us all ... the child is important.

INTRODUCTORY REMARKS

Dr. Fred B. Rainsberry acted with John E. Twomey as co-chairmen of the jury for the Children's Programming Festival. His introductory remarks on behalf of the jury members were meant to give an overview of the programs in competition which were viewed by the jurors and which would be screened at the Festival.

Dr. Rainsberry said that the programs showed a wide diversity of concepts and of style and a variation in quality. One basic criticism of the jurors was that they perceived a lack of understanding of what it is that really entertains a child. There appeared to be a tendency to impose adult perceptions of entertainment upon the child. Constructively, he spoke of the need for wider participation in the development of program concepts, including input and cooperation among writers, researchers, programmers and, above all, ideas and opinions from the children themselves.

In closing, Dr. Rainsberry wished us good luck in matching our decisions against those of the jurors.

SPEAKERS AND WORKSHOP PARTICIPANTS

MARYSE AZZARIA

Is a member of the Consumer's Association of Canada and is a concerned parent of five children from six to thirteen years of age. She has played an active role on Parent-Teacher committees and has just completed translation of a brochure on conservation, Living Well in Times of Scarcity.

TOM BLAKELY

Has a long history in the advertising industry and is author of several business articles. He is president of the Association of Canadian Advertisers which is the spokesman for some 200 advertisers in Canada. He is also treasurer of the Canadian Advertising Research Foundation, a director of the Canadian Advertising Advisory Board, the Better Business Bureau of Canada, and a director of the Institute.

HARRY J. BOYLE

Has had experience in many fields during a distinguished and varied career. He has been journalist and columnist for such papers as London Free Press, Globe & Mail and Toronto Telegram. Has worked in radio and television, first in the private sector and from 1942 for many years, in positions such as Supervisor of Farm Broadcasts, Program Director, Executive Producer with the CBC. Author of novels and essays and winner in 1963 of the Stephen Leacock Medal. Writer of plays for radio and stage. Mr. Boyle was presented the John Drainie Award from ACTRA in 1970. He has recently retired from the Chairmanship of CRTC.

JEAN BROUSSEAU

Studied in Commerce at Laval University Started in broadcasting in 1953 and worked in Quebec City and Trois-Rivières. Is presently Director of Programs at Télé-Métropole. President of l'Office national des Communications sociales, member of U.N.D.A., Broadcasters' Promotion Association, Corporation des Administrateurs agréés, secretary-general of La Fédération Canadienne France-Canada and founding member of CanPro.

ANDRE CARON

At present is on the faculty of the Communications Department at the University of Montreal and is a Director of the Institute. He has directed studies focusing on the effects of mass media on children, and has presented papers to various groups including The Association of Canadian Advertisers, Corporate Communicators of Quebec, the Association for Consumer Research, and l'Association Canadienne-Française pour l'Avancement des Sciences. He is author of Les Effets de la Publicité sur les Enfants, and co-author with Scott Ward of Operation Santa Claus, a pilot study of Decision Making by Children and Parents.

BARBARA CHISHOLM

Has been actively involved in working with children in Canada for many years. She began her Canadian career with the Children's Aid Society of Metro Toronto in 1954, was briefly associated with the East York Mental Health Clinic before devoting nine years of crusading effort with the Victoria Day Care Centre in Toronto. Since 1970 she has been teaching, consulting and researching in the field of social work and is presently Project Director, Canadian Council on Children and Youth - Study of the Status of the Child in Canadian Society. Other interests include Traveller's Aid Society, Canadian Save-The-Children Fund, York County Legal Aid Society.

GUY COMEAU

Studied in Canada and in France and completed his doctorate in 1974 at University of Montreal. He was the recipient of a Canada Council Grant in 1961. He has taught both film and television production. Since 1963 he has been a producer at Radio-Canada, responsible for such programs as CLAK, LES CHIBOUKIS, YOU-HOU, and is currently working on TAM TAM.

LAURENCE LEMOYNE COMEAU

Her studies in the field of early childhood education include a diploma from the Montessori Institute in Paris and an MA from University of Montreal. She studied children's film in France.

Under the auspices of the Catholic School Board in Montreal and at Teacher's Training Colleges in Montreal and Joliette she trains teachers in early childhood education. This year she has participated with her husband in the Congress of Pre-School Education in Quebec as well as presenting a research paper in Warsaw to the 15th Congress of the World Association for Pre-school Education.

EVELYN CRANDELL

Is at present Chairman of the Children's Council and Associate Director of the Advertising Standards Council of the Canadian Advertising Advisory Board. She has had an extensive background in advertising in both the private and broadcast sectors and has been active in research, public relations and promotion, as well as publishing articles relating to the field of entertainment. In her current position, she administers the Canadian Code of Advertising Standards and related codes, handles complaints and enquiries from consumers, government, and advertisers and administers the Broadcast Code for Advertising to Children which includes pre-clearance of all child-directed radio and TV commercials in Canada.

JAMES DORMEYER

Following three years at the Paris Institute for advanced studies in Cinematography, he joined Radio Canada in 1968. Producer of JEUNESSE OBLIGE, GRUJOT ET DELICAT and a series of programs called DOSSIER, five of which deal with child behaviour in pre-infant schooling and three on the subject of marriage. For four consecutive seasons, he conceived and produced live broadcasts, notably TELECHROME and CONNEXION. Since then he has produced a series of mini-programs and is now involved in a drama series for adults.

NAN-B. DE GASPE BEAUBIEN

Well-known child psychologist and lecturer, past-president of the Canadian Council on Children and Youth, she is a Director and Secretary of the Institute and a member of the Festival Committee.

BILL HARTLEY

Creates comedy variety shows as entertainment for children. He uses his talent and experience gained as producer-writer of successful prime-time shows (such as JULIE, AN EVENING WITH SHARI LEWIS, THE ANNE MURRAY SPECIALS, THE TOMMY HUNTER SHOW, etc.) to bring sophisticated variety concepts to children's programming. His children's shows include the award-winning KIDSTUFF for CTV, MONKEY BARS and WHATEVER TURNS YOU ON for TV Ontario. He is currently developing new programs for the CTV Network.

JOHN KENNEDY

Head of CBC Children's Television, English Services Division. Prior to this appointment in 1974, he was on the Yale University faculty where he taught film and television production. From 1965-67, he was employed by CBC as a television producer and worked principally in the areas of public affairs and children's programming.

MARGERY KING

Graduate from Western in Honour Philosophy and Pyschology: Ph.D. from University of Toronto in Psychology. Her career has included research and organizational positions with the Veteran's Advisory Bureau, University of Toronto; Toronto Psychiatric Hospital, Canadian Mental Health Association. She recently retired as Executive Director of the Canadian Council on Children and Youth and is a Director of the Institute. Between 1965 and 1970 she was a senior staff member on the CELDIC Commission.

M.J. LOVE

He has spent the past 25 years in operations and marketing for Bell Canada. His professional involvement with the broadcast industry, coupled with his role as a parent of five children, has led him to take an active interest in children and television. He has been Chairman of the Board of Directors of the Institute since 1975.

JED MACKAY

Began his writing career with the LAND OF MU, a groundbreaking audience participation extravaganza for children presented at the CNE in 1971. His subsequent credits include the award-winning HUCKLEBERRY FINN episode of OECA's EXPLORATION IN THE NOVEL series, CBC's children's special RANGE RYDER and CALGARY KID in the ADVENTURE OF THE DINOSAUR BADLANDS (written with Larry Mollin and Phil Savath), OECA's H&G MYSTERY THEATRE, WRITE ON, and the popular POLKA DOT DOOR. He is currently story editor of CBC's HOMEMADE TELEVISON which he helped to create.

GERARD MALO

Head of Research Services at Radio-Canada. Participant in a variety of researches into mass communications since 1961. Before joining Radio-Canada in 1966 he was on faculty at the University of Montreal. He has worked on projects dealing with the evolution of radio, on the impact of television programs on children and adults, studies on perceptions of television, etc.

CLAUDE MORIN

Few years after completing his studies at Collège Saint-Laurent, he came to Radio-Canada where he held different positions in production and programming. Since 1972, he has been Assistant Network Supervisor of Children's Broadcasts (Television, French Network).

DAVID NOSTBAKKEN

He has carried out research projects on children and television for the CRTC, CTV, OECA and the Department of Communications. Currently he is teaching a graduate course in communications at OISE, University of Toronto, and is National Director of Public Education for the Canadian Cancer Society. For the past year, he has conducted workshops on the Power of Television on behalf of the Institute.

KEN O'BRYAN

An internationally known lecturer, author and researcher in the field of children and television. He has worked as consultant and researcher on a number of television programs in Canada and the U.S., including SESAME STREET, ELECTRIC COMPANY, MONKEY BARS, and READ-ALONG. He is currently Director of Special Research Projects at TV Ontario and Associate Professor at OISE, University of Toronto.

FRED B. RAINSBERRY

His very wide background includes doctorate in English and Philosophy; he has taught these subjects as well as History and Social Science on the high school and university levels. For 13 formative years he was Network Supervisor of Schools and Youth Programming at CBC and has worked on educational television in the U.S. and in Israel. He is at present Professor in the Department of Curriculum at the Ontario Institute for Studies in Education and a consultant on media for Prix Jeunesse, UNESCO and more organizations than we have room to list. He is a Director of the Institute, Co-chairman of Juries and Screening for the Festival. His publications include For the Young Viewer, The Child and Creativity, Children and TV: The Moral Concern.

ROBERT ROY

Studied history and sociology at the University of Montreal and the Sorbonne (1955-59). After a short period in private sector radio, he joined Radio-Canada as scriptwriter. Since 1966 he has been assistant director of television programming and then assistant to the Vice-President and General Manager of the CBC French Network. In 1970 he became Assistant Network Supervisor of Children's Broadcasts (TV French Network) and in 1972 took over the leadership of this service. He is a Director of the Institute and Chairman of the Festival Committee.

JACK RUTTLE

Born in Windsor and a graduate of the Ryerson Polytechnical Institute's Radio and TV Arts program, he has had more than 20 years experience in radio and television. Over these years he has been announcer, administrator and programmer in Barrie, Toronto, Windsor and Ottawa. For the last two years he has been Executive Vice-President and General Manager of CJOH-TV in Ottawa. He is a Director of the Canadian Association of Broadcasters, of the Institute and a member of the Festival Committee responsible for press relations.

JOHN E. TWOMEY

Is a member of the faculty of Ryerson's Radio-Television Arts department where he teaches courses in Children's Television and Media Management. He was formerly an executive producer in CBC's Children's Department. For the past four seasons he has been a consultant and occasional scriptwriter for OECA's MAGIC SHADOWS series. He is a Director of the Institute and co-chairman of juries and screening for the Festival.

ARTHUR WEINTHAL

Vice-President of Entertainment Programming CTV Television Network and Executive Producer of KIDSTUFF. He is a Director of the Institute and a member of the Festival Committee.

AGENDA

DAY 1 - OCTOBER 16

Noon-7:00 p.m. Registration

1:00-5:30 p.m. Program Screening

3:30 p.m. Coffee Break

5:45 p.m. Introductory Remarks -

Greeting: ROBERT ROY
Introduction: FRED RAINSBERRY

6:45 p.m. Reception

7:30 p.m. Dinner -

Chairman: ARTHUR WEINTHAL

GUEST SPFAKER: HARRY BOYLE

DAY 2 - OCTOBER 17

9:00-10:30 a.m. Program Screening -

Introduction: JOHN TWOMEY
ROBERT ROY

10:30 a.m. Coffee Break

10:45-Noon Workshops -

1. Pre-School Programming:

GUY COMEAU
LAURENCE LEMOYNE COMEAU

2. The State of Research in Canada:

ANDRE CARON
DAVID NOSTBAKKEN
GERARD MALO

3. TV Verité:

JAMES DORMEYER
CLAUDE MORIN
KEN O'BRYAN

4. Putting a Program Together:

BILL HARTLEY
KIDSTUFF STAFF

Noon-1:30 p.m. Luncheon -

Chairperson: NAN-B. DE GASPE BEAUBIEN

GUEST SPEAKER: BARBARA CHISHOLM

DAY 2 - OCTOBER 17 (continued)

1:30-3:30 p.m. Program Screening

3:30 p.m. Coffee Break

3:45-5:30 p.m. Workshops -

1. Selling to Children:

KEN O'BRYAN
EVELYN CRANDELL
MARYSE AZZARIA
Moderator - TOM BLAKELY

2. What Are Canadian Children Watching & Why?

ANDRE CARON
JOHN KENNEDY
ROBERT ROY
ARTHUR WEINTHAL
Moderator - NAN-B. DE GASPE BEAUBIEN

3. The 8-12 year old in a Changing Society:

BARBARA CHISHOLM
JAMES DORMEYER
BILL HARTLEY
JED MACKAY
Moderator - MARGERY KING

4. Pre-School Programming - Part Two:

GUY COMEAU
LAURENCE LEMOYNE COMEAU

5:30 p.m. Free Evening

DAY 3 - OCTOBER 18

9:00-10:30 a.m. Program Screening

10:30 a.m. Coffee Break

10:45-Noon Luncheon -

Chairman: JACK RUTTLE
Guests: CHILDREN
Panelists: JOHN KENNEDY
ROBERT ROY
JEAN BROUSSEAU
ARTHUR WEINTHAL
Moderator: NAN-B. DE GASPE BEAUBIEN

DAY 3 - OCTOBER 18 (continued)

2:30-4:00 p.m.	Program Screening	
4:00 p.m.	Break	
4:30 p.m.	Plenary Discussion and Summation:	MARGERY KING ROBERT ROY
6:45-7:30 p.m.	Reception	
7:30 p.m.	Banquet -	
	Awards Chairman:	JOHN TWOMEY
	Guests:	HELENE BAILLARGEON JEANNE LASALLE RICHARD MORTON

GUEST SPEAKERS

Mr. Harry J. Boyle

Mr. Boyle began his address by taking us back to the days of his start in early radio, the days when all a program needed were a story line and a little intuition. He summarized his own experiences and told us that one lesson he had learned is that "children are wise creatures". He advised us not to try to fool them because children can sense even the slightest sign of patronizing behaviour. He stressed the primary necessity in dealing with children is to care for children, not just as children, but as individuals.

Mr. Boyle discussed briefly the sociological research being done in an attempt to understand the effects of television on children. According to Professor George Gerbner, children and adults who watch a great deal of television have more conventional attitudes, are more stereotyped and have narrower concepts. Television viewing has become a social category. After commenting on the extent of television viewing, Mr. Boyle began to suggest the danger in fostering too firm belief in television characters. As Dr. Gerbner says, "television now determines American culture," and provides children with their standards.

Mr. Boyle continued, "the tragedy of the present situation is that everyone, at least in North America, seems to accept communications as a branch of commerce, when it is in effect the passing of knowledge, information, attitudes and ideas from one individual to another, person to person....Our so-called era of communications is in many ways a myth if you consider in North America the millions and millions, separate and apart, being talked at hour after hour, and never having an opportunity to talk back."

Mr. Boyle stressed that we must always try to be honest, aware and human. We should dispel the idea that children must grow up to be passive; we should not be afraid to promote our ideas, and we should try to produce programs that will prompt children to ask questions.

Barbara A. Chisholm

Ms. Chisholm expressed a deep concern for the role of "the family" in our present society. After saying that the family was definitely here to stay, she appropriately outlined the major phenomena that have had recent, significant impact on the family structure. The new approach to marriage, the revolution in the role and the image of women and the increase in childless marriages are having effects on our social growth that we are not yet totally aware of. These new developments complicate the question of the importance of children in our society.

"Given the attitude that parenting is not necessary for a sense of self-worth, given the fact that children are an economic drain, given the competition that children represent to the lives of some adults, and the pressures on parents in the nuclear family without generational support, one gets some insight into the reasons for current attitudes to children and youth influencing our concern for them today."

Ms. Chisholm went on to consider other recent developments. Violence, sexual permissiveness, social dissociation and the confusion of dependency-support relationships also, "impinge on the question of social disorder and children."

The needs of children must also be realized. These needs were discussed under the following headings:

1. economic support
2. health care and protection
3. education and enculturation
4. emotional support
5. physical interaction with adults
6. predictability and repeatability
7. language stimulation
8. experience
9. the opportunity to learn the reality of joy and achievement and of loss or failure
10. appropriate emotional expression
11. to learn about difference and how to adjust in relation to it.

In conclusion, a quotation from Sir Julian Huxley was offered as a guideline for all those concerned with the well-being of the growing child: "The developed, integrated human personality is without question the highest thing we know in the Universe."

WORKSHOPS

PRE-SCHOOL PROGRAMMING - PART ONE

Leaders: Laurent Lachance, Carmen Bourassa-Lambert, Louise Poliquin, Laurence Comeau, Guy Comeau

The first part of this workshop was devoted to the television series, PASSE PARTOUT and was presented by the people in charge of producing these programs. This new series, prepared by the Quebec Ministry of Education was developed by Laurent Lachance, an educator, now working full-time on the series, Carmen Bourassa-Lambert, also an educator at the preschool level and currently pedagogical advisor for the series, and Louise Poliquin who has experience in visual arts education and who also fills the role of pedagogical advisor.

125 programs of half and hour each are planned to be directed to the 3, 4 and 5 year old age group. The main objective of the series is to touch the feelings of the children who watch it; to create television with 'heart' by adopting a "social objective" formula. The series encourages children to have their own experiences by invoking experiences of movement, rhythm and the use of their senses.

Each show has three sections. The first is centred around a family of puppets. The family setting was chosen because it represents the first group structure encountered by the child. The second section features, 'les fantaisistes' who are a grandmother, a 17-year-old boy, a 15-16-year-old girl and a 14-15-year-old girl. The final section contains various units, from 15 seconds to 2 minutes in length.

Program number 5 of the completed 8 was viewed at the workshop and then its contents and concepts were discussed. What follows is an account of some of the observations that were made and interaction between programmers and viewers:

-- We did not wish to adopt the procedures of SESAME STREET with its constant hammering of repetition - this is the thing's name, or this is one, or two, or three. It was not appropriate for our purpose. We felt that the learning process employed in SESAME STREET can be left to the schools. We are more oriented towards "social-affective" learning; that is to say, we want to reinforce the child's own feelings as a four-year-old.

-- Children need to learn, but they also need to have fun. I had the impression that there is not enough fun. I believe that for a child everything is fun, 99% of his life is fun, the one percent remaining is for sleeping and other things.

Essentially it is right that he should have fun and it seems to me that the program would benefit from an added note, namely to give the impression that there is more fun.

-- The programmers are in agreement with these observations. There were some plans which could not be carried out in time which would have made the whole thing lighter. Nonetheless, we do not share the notion of using constant humour and thereby giving an impression that everything winds up in a comical manner, we don't intend to go as far as that.

-- But, when I mention fun, I do not mean to suggest comic. The child watching television has to see that the performer is having fun too, perhaps with an object, in just the way a child might have fun with it at home. There is a kind of complicity between the screen and the child which is important for this age group.

-- What seemed to me the best part of the program was the sequence about the sense of touching with the puppets. This situation, its tone, the actions of the puppets, the voices, all belong in the world of the child of pre-school age. On the other hand, I thought the acting style of the characters, particularly the grandmother and those who support her, was weak mainly because their speech is not really Quebec French which may tend to keep the child at a distance. Perhaps you decided to use international French, but the speech as it came across seemed to me bloodless and somewhat artificial.

-- Expression, verbalization, a feeling of security, the manifestation of feelings - all of these are prerequisites for the learning process. Just as counting is a prerequisite for learning mathematics, so the capacity for self-expression is a prerequisite for the learning process in general. We thought that the only thing we could truly tell the children that would come across through the television medium was how to verbalize feelings. This should be as normal as learning to count, for it is as much a part of life.

THE STATE OF RESEARCH IN CANADA

Leaders: André Caron, Gérard Malo, David Nostbakken

The aims of this workshop were to distinguish between the roles of producer and researcher in television production for children and to come to some understanding of what the problems are in researching programming.

Early in the discussion it became clear that researchers and producers are not always aware of each other's functions. An attempt was made to define the role of a researcher in this context; should his job be to gather all the material for the production or should it go beyond this to a more direct role where the researcher would be involved as a member of the production team? It was suggested that there is a variety of research: to bring in the ideas, bring in the documentation, develop the ideas, field test proposals, study reactions, evaluate what is learned and so on.

Obviously producer and researcher must first agree on a program's objectives. It must be clear what the major concern of the program will be in order for the researcher to develop his approach to this subject. "There are two kinds of audience projections that you can make - one of them is to do the North American routine and try to come up with the highest ratings. Another way of looking at it is to way that you're serving a particular audience with a particular need and it doesn't matter how large that audience is, rather what matters is how effectively you serve it." Each method would obviously call for a different type of research.

A decision has to be made about when the researcher should begin his work. Should he be involved from the beginning? Should he come in during production? Shoud he be involved before, during and after production? It was basically agreed that the job of the researcher would vary with the approach of the production team, but that ideally the job of the researcher should involve him before, during and after production.

TV VERITE

Leaders: James Dormeyer, Claude Morin, Ken O'Bryan

What is TV's truth? The answer to this question was built around James Dormeyer's understanding of the proper use of video. His approach to television was developed with the realization that there is a difference in the potentials of film and of video. In his opinion, "if we try to make video as we make films, we enter a dead end."

In order to point out the different limitations of film and video, Monsieur Dormeyer began by discussing their unique images. By showing segments of video taped children's programs without sound he demonstrated that the flat video image by itself does not stir the imagination, whereas a film without sound is more captivating.

We limit television if we only use it to imitate film. The texture of the image is different and television images cannot carry symbols in the way film can. A film director uses the medium expressively in a manner that is not possible with video cameras - a still picture from a Bunuel or Orson Welles film would be recognizable as a creation of one or the other, but, "give a video camera to Bunuel or to Orson Welles and he will only make a video image; the only personal mark he can make will be shown in the speech, in the narrative process, or perhaps in the way the actors are displayed on the image, but he will not be able to transform the reality existing in front of the camera as he can with 24 pictures a second."

M. Dormeyer is interested in getting people to understand and start improving the reality presented by television. "The television picture sends you back to the reality in front of the camera, whereas the movie picture sends you back to the moving picture, period. The movie picture is its own truth, whereas the video picture is the truth which is in front of the camera. Were someone to ask me to produce a drama with video, or to creat a fiction with reality, I would be in trouble; that explains why, in my view, there is no true fiction on video - there is the picture of fiction in front of the camera, but it does not catch your attention. All children's fiction, any series to which the child is attracted and which he wants to see, is made on film. None of the video broadcasts we saw screened favour the imaginary, they only throw us back on reality, what is there and very often this reality is quite poor."

Atmosphere must also be considered; in a movie theatre you are a captive spectator in a dark room, it is entirely different when a viewer watches his television set at home.

Monsieur Dormeyer feels that with television as with film, adults expect excellence much sooner than children do and if they don't get it, they switch to something else. Live shows are a delicate tool to master; with a live show made for adults it has to be perfect by the third show. That's where you find the differences in the language and structure between film and television. We apply the mental habits of film (which is as McLuhan puts it 'a hot and closed medium' that you can work out in detail until it becomes a masterpiece) to a medium which is a medium of research, an approach to reality. In this way television cannot play its tru part because the public is conditioned to considering it as a show...as long as we do not dare to produce live broadcasts, programs based on communication which value innovation, praise mistakes, permit failure, highlight research...we impose on children the success criteria as being the only valid criteria in our society.

It was pointed out that an adult often has a preconceived ready-made idea of a show, whereas to the child the spontaneity provided by live broadcast is more readily acceptable because the child himself is more open-minded. It is important to stimulate the child's imagination and live shows can be more personal for a child than shows prepared beforehand - live shows allow one to talk to the child directly and immediately.

There was some disagreement with these ideas, but Monsieur Dormeyer succeeded in provoking thoughts that could alter the common conception of the potential of television. He suggested that people producing video shows should stop trying to make television the same way that films are made, and he strongly recommended a return to live TV.

PUTTING A PROGRAM TOGETHER

Leaders: Bill Hartley, KIDSTUFF Staff

Bill Hartley, the producer of KIDSTUFF, led the workshop in a discussion of the problems involved in putting a children's program of this type together. The series of one hour, formula shows involved four children, four adults and a semi-regular child magician. There were 27 shows, 128 original songs, 348 comedy sketches and 54 film items featuring children from all over Canada. Each show had an average of 27 to 35 items. The major emphasis was on producing a high energy, well-paced, entertaining group of programs for children between ages 7 to 12.

Mr. Hartley explained that the material was a very important part of the show - kid jokes, riddles, stunts and pictures painted by the children. In its original conception one of the main aims of the program was to open up a dialogue with the audience; it was the feeling of Janis Nostbakken, writer and consultant to the series, that children have so little input into television that the show should give them an opportunity to talk back to their sets. The programs' main objectives were to:

1. entertain and enrich children
2. present children who could relate to other children
3. encourage audience participation
4. reflect Canadian ideas and goals.

Mr. Hartley emphasized the fourth point: KIDSTUFF was designed for the Canadian market and "has Canadian written all over it." He talked about the problems of working with children, developing an appropriate work schedule, the necessity of having a very tight production schedule in order to keep costs low. His productions were organized into three production blocks: the crew went into the studio for 15 days and came out with the material for 10 shows and then spent the next 15 days editing the programs. Financial limitations made film animation and other special effects (common to many American shows) unavailable to the KIDSTUFF staff; however the originators were pleased with their development of puppetry and with the original material which they were able to create within the given limitations, resulting in an award-winning series.

SELLING TO CHILDREN

Leaders: Tom Blakely, Evelyn Crandell, Maryse Azzaria, Ken O'Bryan

The workshop began with the viewing of a segment of a film produced by the Consumer Association in the United States, it showed a number of commercials aimed at children. It demonstrated that children were aware of some of the various selling techniques used by advertisers and it contained some ideas for children to consider while watching advertisements.

After the viewing, Dr. O'Bryan, from OECA's Research Branch, commented on the film and on the ideas and methods used in

advertising to children. He felt that the film was a naive interpretation of the power of advertising; successful ads are generally much more subtle. In its favour, he noted that the film cautioned viewers to beware of false promises and inadequate products. He identified four categories of advertising: direct sell, negative-experimental, power and fantasy. Of these, fantasy is the most effective method used for advertising aimed at children. Advertisers are knowledgeable about psychology and base their advertisements on market research. Rarely do they use behavioural information in making commercials.

Different hard and soft sell approaches were discussed as well as the successful method used by McDonald's and other companies which create characters with strong associations with the product. Integration of commercials in the programming was discussed and techniques which enable the programmer to hold the attention of the child throughout an entire viewing period - by ending on a low note of dramatic tension the commercial message catches your attention before you have time to get up and stretch.

Madame Azzaria presented the views of the Consumers Association of Canada who are against direct advertising to children. They want to ban the use of children and children's voices from advertisements. They are also concerned about the advertising of unsuitable products, of products that incorporate adult values, of dolls modelled after characters with supernatural characteristics.

Childhood is a period of growth and development of natural tendencies; Madame Azzaria felt that commercials are not aimed at helping children to harness their potentials, but instead are aimed at exploiting them.

The participants talked about what sort of characters should or should not be presented in commercials, about the use of competitions and contests as selling devices and about the responsibilities of parents for educating their children about consumerism.

WHAT ARE CANADIAN CHILDREN WATCHING, AND WHY?

Leaders: Nan-b. de Gaspé Beaubien, André Caron, John Kennedy, Robert Roy, Arthur Weinthal

André Caron opened the workshop with a presentation of statistics gathered from various networks. He mentioned that he disliked statistics of this kind because he doesn't think that they reflect the truth, but he wanted to give them as a reference point for discussion. The figures measured:

1. the number of hours of programming per week, specifically for children, on each network
2. the number of imported children's programs on each network
3. what children were watching during prime time (6-11 p.m.).

Arthur Weinthal questioned the accuracy of the statistics and suggested that the high values given for children's shows included hours of re-run situation comedies that were on at the times when the statistics were gathered and were therefore misleading. Research done to determine what children were watching at peak viewing hours for children revealed that 50% of the programs they were watching were intended for family viewing. Mr. Weinthal pointed out that the top programs last year were 6 MILLION DOLLAR MAN on CTV, HAPPY DAYS on CBC, LAVERNE AND SHIRLEY on Global and these shows had the largest 2-17 year old (children/teenage) audience.

Robert Roy noted the difference in what French-speaking and English-speaking children were watching. The most popular show for English-speaking children was 6 MILLION DOLLAR MAN, while the favourite show among French-speaking children was NIC ET PIC . Monsieur Roy believed that this may be due to cultural differences, but Mr. Weinthal preferred to explain the difference in terms of linguistic differences. He agreed that French language television reflects the society in which the people live as well as offering escape, entertainment and fantasy (which make up the content of most English language television), but he wasn't sure if this was a 'cultural' difference.

John Kennedy described the CBC department responsible for children's programming and offered an alternative method of scheduling Canadian-made shows for children. "We can make the best children's show in the world but if we put it on in the traditional times (4-5 in the afternoon or Saturday morning) it's going to get slaughtered. If we can find times for them between 5:30 and 7:30 when the family is watching, I think that's when we can get some impact."

Based on the belief that children are extremely sophisticated televison viewers, the following suggestion for future programming was made: "shows for children, 6-12 years old, should not, cannot, must not look like children's programs. We should make programs with Canadian values built in, but which are not teaching programs. We have to meet competition at the level at which it is being presented, which is a highly sophisticated level in television terms."

THE 8-12 YEAR OLD IN A CHANGING SOCIETY

Leaders: Margery King, Barbara Chisholm, James Dormeyer, Bill Hartley, Jed Mackay

The workshop began with comments from James Dormeyer on his philosophy of children's television. A child should be able to recognize himself and find his own reflection on the screen. Too often the image is one of perfection, of achievement and success and therefore the child feels alone in his personal setbacks or failures and in the difficulties he experiences in life. Isolation is a very real fact, particularly in Quebec villages where on Saturay morning, for instance, there is often no alternative form of entertainment for children than watching television. "I wish to communicate with these isolated children and to make them feel part of a larger experience."

Jed Mackay commented on the objectives of CBC's HOMEMADE TELEVISION which were:

1. to reflect the world of the child
2. to make viewing a less passive activity
3. to teach children to use their imaginations
4. to bring more film to television for children.

Bill Hartley spoke of his own experiences in various children's programs and stressed the reliance of these shows on input from children. The information gathered from children in the target age group, from educators and sociologists, and from psychologists forms the educational content for the program. He stressed the need for programs to be entertaining and felt that music and comedy work well to provide this element and at the same time carry the messages he wanted to convey. "The object of the CTV network's children's television programming is to be competitive and to be entertaining

and to put out, if not always positive messages, as few negative messages as you can."

General discussion followed these opening statements.

-- Do we really know the needs of the 8-12 year old?

-- The child has no rights - we tell him what to do, how to act, what to think. At school we tell him what to do eight hours a day and then, when he comes home and watches television it also tells him what to do, even how to create, how to be, how to act, how to eat. He never has any time nor any space in his day when he can tell us what he would like to do or show us what he wants. Why don't we ask him? We have usurped his right. Some people are not comfortable with this system, but it is the only system. There is no choice; we give children the same kind of television we give ourselves and it's not right. We were not born with television, we didn't have half the information a child now has at 10 years old. We try to give children what we had as children and I'm not sure that it's any longer the right course.

-- Do we have to be competitive and try to capture the audience? Shouldn't we be offering alternatives? Children want more information about things they have heard about, where they have missed details, but that is not what they get. Instead they always find a patterning of things.

-- Lies are told to children about the world. This is not the same as make-believe. We are lying by omission. We fail to complete the truth about life.

-- We find it hard to get back into a child's shoes and this cannot even be done by asking children. We have to be prepared to watch children, to accept the fact that things they find absolutely hysterical may actually be anti-adult. We must recognize that children are fascinated with the absurd.

PRE-SCHOOL PROGRAMMING - PART TWO

Leaders: Guy Comeau, Laurence Lemoyne Comeau

The purpose of this workshop was to examine an approach to television for children by watching two programs and assessing their usefulness through learning from the children who watched the programs.

The primary objective of the programs was to enable the child to become conscious of himself or herself and of his/her environment. Guy Comeau explained the secondary objectives he had in mind while producing the series:

1. to capture the child's attention for fifteen minutes
2. to achieve an intimate level of communication between the actors and the children, also between the actors and the characters on the program
3. to enable the child to articulate what he sees
4. to develop the child's vocabulary
5. to motivate the child to extend the program's influence by means of a personal experience.

Above all, he wished to "amuse the child by presenting comical situations. This is Radio-Canada's first purpose, we have to present entertainment programming." A decision was made to avoid violent situations in the programs and to concentrate on stimulating the child's curiosity and sense of discovery. The programs dealt with concepts, such as causality, and used repetition to help the child comprehend the concept. The programs were shown and the following is a collection of excerpts from the discussion which followed.

-- There are very few programs for the very little ones.

-- We make the puppets, not the real characters, play the role of the buffoon, we do not allow the actors to play this role. The real life characters appear more as instructors than anything else, so as to give the child the idea that at school where he will be going, or perhaps is already going, he will find similar characters.

--There are often grown-up opinions which, although expressed on children's programs, nonetheless remain grown-up concepts. There are concepts that are slow for adults, but which follow the children's tempo. Monsieur Comeau said that he had verified this himself. He personally takes the trouble to check out all his programs. "I would like to assure you that all the verifications I have carried out on TAM-TAM and also on YOU-HOU have enabled me to attune

-- the program you have seen to the age categories we are trying to reach. I realize that the YOU-HOU programs which were broadcast last year contained songs which were too long. That was a mistake. We now have more than a hundred like that. We should not have fallen into such a trap.

-- When you make children's programs you cannot afford to rely on adult reactions. Our reaction must be based on children's psychology and reactions.

-- Between 2 and 5 years of age, the child is still in its 'marvelous world'. I believe that when adults play children's roles there is no problem of identification. Other researchers, however, maintain the opposite.

-- The clown is a grown-up, yet the child does not realize this. No matter what the actor's size, for the child he is still a clown. I cannot see a problem in determining whether it is a grown-up or a child. The child is concerned with whether the character if 'funny'. If an adult must be part of a show, it must be done delicately. That's it. It is far more the attitude than the size. He must aim at not identifying with adults.

-- TAM-TAM so far as I can see, is a cold broadcast. The transmittal of human warmth between the viewer and the screen is of a didactic nature. One does not exclude the other, but I have the feeling that something has been lost, that there is a lack of feeling, of kindness. There is a lack of communication...faced with a program with too powerful an educational intent there is no communication, there is no warmth and the child will not remember.

-- Certainly in the first program we put on the air, TAM-TAM, the actors were not truly identified with their characters, they had not gotten under their skins, they had not adapted their acting to the subject of the broadcast.

-- But all these television programs continue to follow the pattern where there are prestigious heroes, kind of supermen. There is no tenderness. People touch when they play football, people touch when they become violent, people touch on account of an amorous passion, but to touch tenderly - one child touching another - that is never shown. Where is the warmth, the tenderness?

LUNCHEON - October 18

Chairman: Jack Ruttle Moderator: Nan-b. de Gaspé Beaubien
Panelists: Jean Brousseau, John Kennedy, Robert Roy, Arthur Weinthal
Guests: Children

After lunch about twenty children from local schools (ages 7-12 years) were given the floor and asked to direct questions to the panel. The following is a selection of their questions and the answers given by the panelists.

CHILD: What I'd like to know is if they could stress a little bit more of the entertainment factor on after-school shows? I just think that we need more entertainment and less educational programs because when children come home from school, they've done their tables and they've had the alphabet, and I think they want a bit of entertainment. I don't think they want to go back and start the alphabet and the numbers all over again on television.

JOHN KENNEDY: "That's a good point and one we consider when we're making our programs from four until five in the afternoon from Monday to Friday." Mr. Kennedy cited such programs as HOMEMADE TELEVISION, PENCIL BOX, and FRIDAY AFTER SCHOOL as examples of pure entertainment and stressed the value of such programs.

CHILD: Why aren't there any children's programs on Sunday?

ROBERT ROY: "Actually we are working on the programming schedule of next year, that is, on the schedule to begin September 1978. This is one of the proposals we have put before the programming directors, because that is a time slot where we are not present. The true reason, plainly put, is that there are sports on Sunday afternoon. Emissions Jeunesse (Youth Programming) is presently waging a battle to try to reduce the time devoted to sports broadcasting at Radio-Canada."

JEAN BROUSSEAU: On Sundays there is, however, an excellent program broadcast by Radio-Canada for children, it is L'EVANGILE EN PAPIER. There is also ANIMAL KINGDOM. It might be interesting to go around the table and find out which program the children like best.

CHILD: LITTLE HOUSE ON THE PRAIRIE.

CHILD: HOCKEY NIGHT IN CANADA.

CHILD: My favourite program is WALT DISNEY.

CHILD: I like COLOMBO.

CHILD: For me it is COLOMBO and HOCKEY NIGHT IN CANADA.

CHILD: I rather like LITTLE HOUSE ON THE PRAIRIE and I think there should be more programs with French actors.

CHILD: I like the MARVELOUS WORLD OF WALT DISNEY because things are explained and we learn a lot.

CHILD: I think there should be more shows that your mom will like. Then, if your mom likes them all you do is sit does with her and watch them too. There's a show in the U.S. called CAROL BURNETT and my mom likes that, so she watches and I watch it too.

ARTHUR WEINTHAL: You mentioned a program that is not meant for children, it's made for adults. One of the examinations which we undertake here in this room and at this kind of a conference is to understand and have you help us understand what are programs that are made for you specifically and what programs are you watching....I think that is one of the critical problems we have to deal with, as programmers and program makers. I'd like to know from any of you, do you prefer children's programs to adult programs?

CHILD: I think at twelve or so we prefer more adult shows like ROCKFORD FILES and STARSKY AND HUTCH and those kinds of shows. Eighty percent of the shows we watch are what you make for adults.

CHILD: I'm eight and I watch HAPPY DAYS and LAVERNE AND SHIRLEY and LITTLE HOUSE OF THE PRAIRIE and all those are meant for older people. But I watch THE MUPPETS, that's meant for younger children but I still watch it.

CHILD: I like HAPPY DAYS, LAVERNE AND SHIRLEY, EIGHT IS ENOUGH, SIX MILLION DOLLAR MAN and the BIONIC WOMAN.

CHILD: I like sports, car racing and skiing.

ARTHUR WEINTHAL: The programs that they've mentioned are essentially the top-rated shows in English-speaking Canada, and the fact that they're eight to eleven years old is interesting because they're watching the same shows in the same proportion as the rest of the population.

CHILD: I always ask myself, why aren't there more science fiction films? I find them educational and I am interested in evolution and I wonder why there are not more films of this kind.

JEAN BROUSSEAU: There is a serious problem of obtaining science fiction series in French. French Canada is considered by the American producers as a second run in Canada. Therefore, we cannot broadcast either at Radio-Canada or at Télé-Metropole an American production which has not been previously seen in English in Canada. This creates a built-in delay. Hollywood considers that Quebec is part of Canada, and this is how we are forced to live!

ADULT: I am going to speak as the spokesperson of the children who are not here, the twelve to fifteen year old. There are programs for babies and there are programs for grown-ups. When we are asked which programs we are watching, it is the grown-up programs, because we are no longer babies. Since there are no programs geared to us, we cannot say that we are watching programs produced for us. What we would like to see are programs which bring information, also science fiction. The information should have a bearing on current events, on what is happening in the world, but explained at our level. Often there is talk about the war in Viet-Nam and all sorts of news. While we may understand the words, we do not understand the problem. It is all for the adults.

ROBERT ROY: I would like to say that in response to children of this age group there was a program that reached them, it was produced with them in mind, it took into account their interests and went beyond what would attract adults. It was called AVEC LE TEMPS. There may be more programs of this nature in the future.

CHILD: We said we liked watching STARSKY AND HUTCH and CHARLIE'S ANGELS, but my parents, along with a lot of other kid's parents, would consider that as junk and you said they were adult shows. I know a lot of adults who would sit down and watch THE MUPPETS show and enjoy that.

NAN-B. BEAUBIEN: What do we do with that, Arthur?

ARTHUR WEINTHAL: I'm going to have another Big Mac and buy LITTLE HOUSE ON THE PRAIRIE. The interesting job television has for every programmer is the task of securing an audience of people who are old and young, rich and poor. The question whether CHARLIE'S ANGELS is junk or not junk really depends on your point of view. It is our view that at nine at night we are programming to essentially an adult audience. They're watching for pure entertainment. There is

absolutely nothing wrong with watching television only to be entertained. If you're watching a mixture of the action, fun stuff and watching children's programs as well, then you're making proper use of your television set and you're just fine.

ADULT: We have talked mainly about family programs, but not a word has been said about BOBINO, FAN FAN DEDE, programs which are indeed intended for children. Do you watch them or are they, as the lady stated, at too young a level for you? Which is the program you liked best when you were younger?

CHILD: I find that things have changed considerably. There are more programs for younger children. There are a lot of puppets and I don't think that this interests many children, because it is not the honest truth; even little children know that there is somebody who activates the puppet. It seems to me that there should be more cartoons for the younger people.

CHILD: I have a girl friend who likes to watch BOBINO. She is in 6th grade, together with me, and we watch the program. It's not too bad, but I find it a bit on the babyish side.

CHILD: When I was young there was BOBINO, but I liked cartoons best.

CHILD: I liked FAN FAN best.

CHILD: I used to like BOBINO because Bobinette exploded firecrackers in Bobino's face.

CHILD: In westerns there are people shooting at each other. I'd like to know how they do it so as not to commit real murders.

JOHN KENNEDY: It was stated that many of the programs made for children are not well enough known to the audience and, therefore, are not watched. Because we are taking public money to make the programs to provide the service that we're providing, not only to the child but to the different kinds of audiences that we attempt to serve, I think that we put all the money into making those programs and very little is left over for publicity or promotion. Before we can spend a lot of money telling the children what we're making, we've got to have some assurance that the children will be watching. It's a circular sort of thing that we're caught up in.

PLENARY DISCUSSION AND SUMMATION

Leaders: Margery King, Robert Roy

Dr. King began her summation of Festival events by re-stating the original reasons for holding the workshops on children's television programming. She congratulated the participants for the changes that have taken place in the workshops since they began.

The workshops were first held in order to establish greater communication among the different people who were working on behalf of children's televison. They served as well to focus some attention on the importance of broadcasting for children. This in turn helped to enhance the status of those people who work in the area of children's television.

The changes that Dr. King noted have taken place in the workshops can be attributed partially to the following points:

1. There is a much greater confidence among the participants about the role of children's television and their role in that sphere.
2. Programmers recently have more pride in their work.
3. Programming has improved in the last five years.
4. There is more interest and emphasis on research in the area of children's television.
5. There is more awareness of the need for promotion.
6. More children are actively participating in the programs.
7. The innovation of awards for outstanding programs may add status to the Festival.

Dr. King reiterated the dilemmas which had been demonstrated earlier by Harry Boyle and Barbara Chisholm, adding some of her own thoughts and interpretations.

1. Programs must be commercially viable while at the same time meeting the needs of children.
2. We may have to start thinking about programming more for families, rather than simply for children, because children want to be watching what adults are watching.
3. Children have a right to be exposed to excellence.
4. We must recognize the child's right to be respected.
5. Children have a right to have programming that feeds their love of the absurd, for pure enjoyment,

but they are also asking to be informed. "We have to look at the degree to which we imply or lie to children about the full range of what it means to be alive." We often lie by omission. There is a real challenge in showing the child the other side of life, more than just the happy times.

6. It is important that the people who work in children's television care about children and care about their needs.

"I think it's important that they have the right to be regarded as real....Our challenge is to get far enough into the child's world that we understand the questions that they are asking and that we use the tremendous power of television, not to tell them the answers, but to open up the world in such a way that children will use their own creative imagination to take off and find their own answers."

Monsieur Roy expressed the Institute's interest in hearing comments and impressions from the participants about the conference. He also requested their collaboration in making a decision about whether such meetings were justified and worthwhile. The meeting was then turned over to the floor.

RAYMOND PESANT: The question of what a child needs to know at a given age, the manner of saying it and how to simplify, all of this was for me the most important part of what has occurred here in the past three days.

GUY COMEAU: This afternoon I do not want my remarks to cast doubts on the convention, but rather to present some hypothetical perspectives of improvement. I'll start with the participation of the children at lunch today. It is a real first and you had the courage to carry it out. There were some of you who accepted the responsibility to bring children here and, at this level, I find it irreproachable. We brought children here in order to encourage them to express themselves. The situation in which the children were placed caused them to remain silent....If you want really to squeeze the juice out of children, perhaps it would be advisable to place them around a table with one or two grown-ups, who would be there to encourage them to speak their minds. The adults who replied to the children today at noon did not seem to be in the habit of talking to children. All of this makes communication rather difficult. Let them talk to each other, let the adults take notes which they could then discuss among themselves, that might be a better procedure.

It is definitely my impression that the world of the francophone child and that of the anglophone

child is different. It might be advisable to separate the two groups and when I say that, it may be applicable to the workshops as well. The bilingual character of the meeting could be implemented at the plenary sessions, where we have, as at present, simultaneous interpretation.

A last wish I would like to express is that the program be of a better defined character, a month ahead of time, so that the participants in the convention could organize themselves more efficiently to plan workshops and screenings. On the whole, I found the whole thing excellent.

RUBY JOHNSON: Before the next CBI conference is planned, I think questionnaires should be sent out to members for ideas for workshops and more people should be involved in more and different workshops each year. With so many programs scheduled for screening, maybe we could have two or three schedules set up so that we had two rooms with screenings set up and another room for additional viewings. Also a method of evaluating each program should be arranged, so that the knowledge gained through the process of evaluation could be taken away from the conference by everyone to help make their next program much better.

THERESE DUBHE: I simply wish to suggest that, for a future convention of this nature, it would be useful to have a specialist "pedagogue", a specialist in education, directly interested in teaching children, who could analyze different views regarding children's programming, both French and English, because I feel that they are not the same.

ANOTHER: Festival participants should know the criteria on which the programs are judged for the awards and possibly even have a vote. Perhaps we should get the children to vote.

ANOTHER: There should be more time to sit down with people and discuss the programs.

DON ELDER: Possibly if the cost of the Festival were lower the turnout would be greater and more companies could afford to send more people.

JOHN KENNEDY: I wish that I had been able to be part of more conversations, content conversations. Then we could sit down and think about what the programs we had just seen were all about.

LOIS BARON: I'd like to talk about the awards. I don't know what the criteria are, however, I seem to think that we're evaluating the means to these programs as opposed to the ends. If we are really concerned about children, we should be evaluating the goals and not just the methods. As a researcher, I'm much more concerned with the ends and with the effects of television on children. To date we're not really sure what the end results are, so I really question the need for awards.

ANOTHER: I would like more plenary sessions and opportunity for exchanges with those who share my particular interests. The participation of children was a really interesting initiative which should be pursued at the next conference.

BANQUET AND AWARD PRESENTATIONS

Chairman: Robert Roy Awards Chairman: John E. Twomey

Guests: Jeanne LaSalle, Hélène Baillargeon, Richard A. Morton

At the closing banquet of the Children's Television Festival, the first formal recognition of outstanding Canadian children's programs was made. Well in advance of the festival two juries were appointed, one French-speaking, one English-speaking, each composed of three jurors representing respectively education, broadcasting and journalism. The jurors were asked by the Institute to determine the best programs in each of the categories: pre-school (English or French); 6-12 years (English or French). The programs were submitted for competition by television organizations across Canada and viewed by the juries one week before the Festival. The jurors were given guidelines to help them develop their own criteria for selecting award winners and were invited to recommend one program from either age category which they felt was a superior program, deserving special recognition.

THE JURORS WERE:

English language - BARBARA BYERS, journalism sector
RALPH ELLIS, broadcasting sector
RICHARD MORTON, educational sector

French language - HELENE BAILLARGEON, broadcasting sector
NICOLE CHAREST, journalism sector
GABRIEL LAROCQUE, educational sector

Award winners received a specially commissioned enamel tile depicting the logo of CBI (a mother hen and her chick) mounted on a wooden plaque. These handsome awards were designed and made by Denise D'Avignon.

During their screenings the jurors made a list of observations which they thought might be helpful in planning and undertaking future productions. In summary these include:

1. Producers were generally too restless and often called too many shots, too frequently.
2. Programs tended to be overproduced.
3. Shows often avoided the audience and spoke past them rather than directly involving them.

4. There is a great need for good writers for children's television.

5. There was impressive emphasis on Canadian themes and original material.

6. It is pleasing to see children being used more in programs.

7. The productions were based on excellent ideas and laudable objectives and the jurors were impressed by the intensity and dedication they can see developing in productions for Canadian children.

AWARDS

Pre-school English - MR DRESS-UP (Canadian Broadcasting Corporation) directed and produced by Hedley Read; accepted by Judy Lawrence.

Pre-school French - NIC ET PIC (Radio-Canada) directed and produced by Hélène Roberge who accepted the award.

6-12 years English - KIDSTUFF (CTV Television Network Ltd.) produced by Bill Hartley who accepted the award.

6-12 years French - LES BOUCANIERS D'EAU DOUCE (Ontario Educational Communications Authority) directed and produced by Gary Plaxton; the award was accepted by Pierre Brassard (hon. mention)

Special Award of Merit - HOMEMADE TELEVISION (Canadian Broadcasting Corporation) produced by Don Elder; award accepted by John Kennedy.

SUGGESTED GUIDELINES FOR JUDGES

Questions Regarding Children's Program Content:

1. Does the program have a theme or plot to hold it together, one which is simple and direct for younger children, logically consistent and more subtle for older? Or is the program little more than a disconnected set of anecdotes?
2. Is it a program for children or is it a program using or showing children for the benefit of adults?
3. Is the development bold, concrete, and based on action or is it weak, depending mainly on talk? Does it capitalize on suspense, excitement, humour or play elements? When suspense or tension builds, is it relieved occasionally or is it prolonged? Do subsidiary elements such as music or voice support or distract from the development of the program?
4. Is the pace too rapid, volume of content too great? Is ample time provided to look and grasp meaning, enough time so that the pace may lag for the adults?
5. Do the performers appear sympathetic, appealing, someone to like or be like, or are they supercilious, 'cute', talking down to their viewers? Is their humour suited to the age and concept level of the audience or is it made at the expense of children for the benefit of adults? Are the events experienced or the fate of the performer important to the child viewer?
6. Does the program enlarge the child's experience and interest; does it give him real enjoyment; would he want to see it again?

Questions Regarding Production Elements in Children's Programs:

1. Are the visual elements dominant or are the verbal?
2. Are the scenes presented to the viewer consistent with his vantage point or are they what catches the attention of the director as he views a total visual field? Do the figures or action stand out from the background of the TV screen or are they lost in a complex visual field?
3. Is the camera work sensitive, simple, clear, adding depth to the program, or does it appear flat, with many middle distance shots alternated with standard close-ups?
4. Is the visual flow consistent, the transitions smooth, or does the child lose the storyline because of many abrupt or inconsistent cuts?
5. Are camera, voice, and music integrated with and supporting the visual development, or are they exaggerated or distracting?

SCREENING

SUNDAY, OCTOBER 16

1:00 p.m. TOURLOU TOURNE - LE SAC D'ECOLE (Télé-Capitale) 60 MIN. 6-12 yrs.
2:00 STAY TUNED (CKY-TV, Winnipeg) 30 MIN. 6-12 yrs.
2:30 TELE-RESSOURCES (Radio-Québec) 60 MIN. 6-12 yrs.
3:45 MATH PATROL (OECA) 15 MIN. 6-12 yrs.
4:00 KIDSTUFF (CTV) 60 MIN. 6-12 yrs.
5:00 NERO & ZEERO'S YEAR IN REVIEW (CFJC-TV, Kamloops) 30 MIN. 6-12 yrs.

MONDAY, OCTOBER 17

9:00 a.m. WILLY & FLOYD (CJOH-TV, Ottawa) 30 MIN. 6-12 yrs.
9:30 LET'S GO (CTV, CKY-TV, Winnipeg) 30 MIN. 6-12 yrs.
10:00 HOMEMADE TELEVISION (CBC) 30 MIN. 6-12 yrs.
1:30 p.m. ROMPER ROOM (CKCO-TV, Kitchener) 30 MIN. 3-6 yrs.
2:00 NIC ET PIC (Radio-Canada) 30 MIN. 3-6 yrs.
2:30 MR. DRESS-UP (CBC) 30 MIN. 3-6 yrs.
3:00 FAN FAN DEDE (Télé-Métropole) 30 MIN. 3-6 yrs.

TUESDAY, OCTOBER 18

9:00 a.m. STORIES AND STUFF (CJOC-TV, Lethbridge) 30 MIN. 6-12 yrs.
9:30 ES-TU D'ACCORD? (Radio-Canada) 30 MIN. 6-12 yrs.
10:00 HARRIGAN (CKWS-TV, Kingston) 30 MIN. 6-12 yrs.
10:45 HIER - ENVIROSCOPE (Rogers Cable) 30 MIN. 6-12 yrs.
11:00 THE SECRET OF THE SAMURAI (OECA) 30 MIN. 6-12 yrs.
11:30 MAGIC IN THE BLUE ROOM (Rogers Cable) 30 MIN. 6-12 yrs.
2:30 p.m. STEPPING STONES (Scarboro Cable) 30 MIN. 3-6 yrs.
3:00 LES BOUCANIERS D'EAU DOUCE (OECA) 30 MIN. 6-12 yrs.
3:30 UNCLE BOBBY (CFTO-TV, Toronto) 30 MIN. 3-6 yrs.

OTHER PROGRAMS AVAILABLE FOR VIEWING *Not in competition

AUTOUR DE MOI (OECA) 20 MIN. 6-12 yrs.
LES APPRENTIS CUISTOTS (Radio Québec) 30 MIN. 6-12 yrs.
BOBINO (Radio-Canada) 30 MIN. 3-6 yrs.
BODEO BEAR & THE SNOWFLAKE KIDS (CBC) 30 MIN. 6-12 yrs.
READALONG (OECA) 30 MIN. 6-12 yrs.
TOM SAWYER (CKBI-TV, Prince Albert) 60 MIN. 6-12 yrs.
A.B.C.D. ETOBICOKE NEWS (Maclean Hunter Cable) 30 MIN. 6-12 yrs.
BIG CITY KIDS (Rogers Cable) 30 MIN. 6-12 yrs.
KIDS CAN COOK (Scarboro Cable) 30 MIN. 6-12 yrs.
ADELE'S STORIES (Scarboro Cable) 30 MIN. 3-6 yrs.
REGINALD THE ROBOT (CKY-TV, Winnipeg) 60 MIN. 6-12 yrs.
TREE HOUSE (CKCO-TV & Stratford Children's Productions) 30 MIN. 6-12 yrs.
ALL IN A TUBE (CFPL-TV & Religious Television Associates) 30 MIN. 6-12 yrs.
* THIRD STORY (Mennonite Brethren at CKY-TV) 30 MIN. 6-12 yrs.
* UKALIQ (Rainbow Animation Ltd.) 30 MIN. 6-12 yrs.
* ADVENTURES OF CAPTAIN NEMO (Rainbow Animation Ltd.) 5 MIN.

* HOW CHRISTMAS CAME TO SHALEEN (CKY-TV, Winnipeg) 60 MIN. 6-12 yrs.
* PASSE-PARTOUT (Québec Ministère de l'Education) 30 MIN. 3-6 yrs.
* R.R. #4 (Loyalist College) 30 MIN. 6-12 yrs.
* KIDS ARE PEOPLE TOO (Conestoga College) 30 MIN. 6-12 yrs.
* PRE-TEEN TALENT (CKBI-TV, Prince Albert) 30 MIN. 6-12 yrs.
* INSIDE TRACK (a preview tape from Crossroads Christian Communications) 11 MIN. 6-12 yrs.
* WORKSHOP ON CHILDREN'S TELEVISION (Ryerson Polytechnical Institute) 30 MIN.

1977 CONDITIONS FOR SUBMISSION OF TELEVISION PROGRAMS

- Programs must be submitted on ¾" Sony videocassette or 16 mm film.
- Programs may be entered by any television organization in Canada licensed by the CRTC, i.e. network, station, cable.
- Each organization may submit up to three programs, the combined time of the programs not to exceed 90 minutes in length.
- Programs must be complete in themselves. (No extract, montage or compilation of elements.)
- Programs must have been broadcast in Canada between November 1975 and September 1977.
- No submission fees are required.
- Series program is defined as six or more episodes with common format and title.
- Programs must be received by September 16, 1977.

The Children's Broadcast Institute
L'Institut de radiotélévision pour enfant

THE FESTIVAL OF CHILDREN'S PROGRAMMING

THE CHILDREN'S BROADCAST INSTITUTE
MONTREAL October 16-18, 1977

JOHN TWOMEY
FESTIVAL SCREENING CHAIRMAN

38 Greengrove Crescent
Don Mills, Ontario
M3A 1H9

PROGRAMS MUST BE RECEIVED BY SEPTEMBER 16, 1977

ORGANIZATION:
TITLE OF PROGRAM:
WRITER: PRODUCER:
LENGTH: SINGLE PROGRAM: ☐ or PART OF SERIES: ☐
DATE & TIME OF BROADCAST: TARGET AUDIENCE: (choose only one) PRE-SCHOOL: ☐ or 6-12 YEARS: ☐
PROGRAM DESCRIPTION:
OBJECTIVES OF THE PROGRAM:

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ARTHUR WEINTHAL	CTV Television Network Ltd.
WILLIAM A. YOUNG	Canadian Radio-Television and Telecommunications Commission
JANIS NOSTBAKKEN	Executive Secretary

FESTIVAL PARTICIPANTS

NAME	ORGANIZATION
AZZARIA, Maryse	Consumers' Association of Canada, Québec
ARMSTRONG, Jim	CKY-TV, Winnipeg
BARKMAN, Lorlie	Mennonite Brethren, Winnipeg
BARON, Lois	Concordia University, Montréal
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BRASSARD, Pierre	TV Ontario, Toronto
BROUSSEAU, Jean	CFTM-TV, Montréal
CALLUS, Ursula	Australian Broadcasting Corporation, Victoria
CARON, André	Université de Montréal, Montréal
CHARBONNEAU, Pierre	Radio-Québec
CHARRON, Francine	CBXFT-TV, Edmonton
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CHISHOLM, Barbara	Canadian Council on Children and Youth, Toronto
CLARK, Chris	CBC, Toronto
COLLET, Marcel	CBWFT-TV, Winnipeg
COMEAU, Guy	Radio-Canada, Montréal
COMEAU, Laurence LeMoyne	CECM, Montréal
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COUGHLAN, Danny	CKCO-TV, Kitchener
COUSINEAU, Louise	La Presse, Montréal
CRANDELL, Evelyn	CAAS, Toronto
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DORMEYER, James	Radio-Canada, Montréal
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DUNCAN, Denise	CBC, Winnipeg
ELDER, Don	CBC, Toronto
ELLIOTT, Bill	BCTV System, Vancouver
FAULKNER, Denis	CBOFT-TV, Ottawa

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FORSYTH, Don	CFCF-TV, Montréal
GABORIAU, Linda	Arts Council, Ottawa
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GREEN, Lyndsay	Inuit Tapirisat, Ottawa
HARTLEY, Bill	CTV Television Network Ltd., Toronto
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IRWIN, Mac	Irwin Toy - CTMA, Toronto
JOHNSON, Ruby Peckford	Circle Square Productions, Toronto
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KUPLOWSKA, Olga	OECA. Toronto
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LAPLANTE, Marcel	Radio-Canada, Montréal
LAVOIE, Michel	CBC, Montréal
LAVOIE, Patti	CBC, Montréal
LAWRENCE, Judy	CBC, Toronto
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LEMAY, Jacques	CBAFT-TV, Moncton
LESSONNINI, Guy	TV HEBDO, Montréal
LINA, Jacques	TV HEBDO, Montréal
LONGWELL, Don	O.T.E.C., Toronto
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MORRIS, Barbara	Ryerson Polytechnical Institute, RTA student, Toro
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RUSZCZYNSKI, Frank	CBC Radio Press, Montréal
RUTTLE, Jack	CJOH-TV, Ottawa
SAINT-JACQUES, Madeleine	Young & Rubicam, Montréal
SHAW, Bill	CBC, Toronto
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SOLBERG, Janet	CRTC, Ottawa
STEVENSON, Peggy	Metro Cable, Toronto
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VAILLANCOURT, Suzanne	UQAM étudiante, Montréal
VANDERBURGH, Clive	OECA, Toronto
VAN DYCK, Nicholas	U.S. National Council for Children & TV, Washingto

VOYER, Juli	CBOT-TV, Ottawa
WALTERS, Sylvane	Scarboro Cable TV/FM - CCTA, Toronto
WEBB, Rod	CKY-TV, Winnipeg
WEINTHAL, Arthur	CTV Television Network Ltd., Toronto
YOUNG, Noreen	CBC, Ottawa
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MONK, Rosalee	CBI/IRTE, Toronto
WALLS, June	CBI/IRTE, Toronto

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... and the children from across the country
who shared with us their impressions of TV.

AIMS AND OBJECTIVES OF THE INSTITUTE

1. To examine the range of productions directed at Canadian children and to aid in the exchange of ideas and concepts.

2. To compile and maintain a list of research, writing and talent resources related to children's programming.

3. To initiate and encourage research in the field of children's programming.

4. To analyze the needs of children and the concerns of parents in relation to the impact of children's broadcast programming on society.

5. To establish a public relations and information program for dissemination to the public.

6. To develop and promote special standards of programming.

7. To establish and encourage festivals, and to provide for merit awards on a national and local basis.

8. To support and stimulate development funding for Canadian production.....

.....and such other activities as may be decided on by the Board of Directors consistent with the objectives of the Institute.